

NEWZ BY

MANAU QUELLEC

NEW

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BY MANAU QUELLEC

A typeface family bridging
mass press and popular
culture, resulting in cross-
generational typography

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WHERE INTUITIONS LEAD THE JOURNEY: *PROLOGUE*

I arrived at EsadType in September 2023 with no certainties, except for one: I had found my place.

I was thrilled, relieved even, that after five long years at ÉSAD studying and building my understanding of graphic design from the ground up, the teaching staff had decided to place their trust in me; seeing, perhaps, the promise of an interesting project taking shape. It took months of discussions, presentations, and meetings before I could finally confirm that their intuition had been right. My vision for the project evolved significantly over time, yet one element remained at the core: *the newspaper*. At the beginning of my EsadType journey, I lacked the distance to fully grasp my attachment to this everyday object. It was only by embracing the full scope of this experience, through field research, historical reflection, and typographic experimentation, that I came to understand it. This connection to newspapers revealed itself naturally, as an extension of a deeper desire: to integrate into my design practice a way of engaging with public interest, of creating dialogue within a shared visual culture. These intuitive questions led me to reflect on the notion of belonging; on class identity and how, as a designer, I could claim letterforms as my own. This exploration of typography as a tool for the people, and more broadly, the role of popular design, became the guiding force behind the creation of this typeface.



This portrait was taken in my room in the shared flat during my fieldwork in London from June to August 2024 in parallel with my remote internship at Contrast Foundry.

ROOTS & INTENT

***THE INDUSTRIAL
REVOLUTION
AT THE CORE
OF TYPOGRAPHIC
INNOVATION***

The slab serif stands as one of the major typographic innovation of the 19th century, a style that Nicolette Gray in *Nineteenth Century Ornamented Typefaces* called “the most brilliant typographic invention of the century.”

Emerging from punchcutter’s experimentation to create a darker, bolder type, slabs reduced contrast, simplified serifs and terminals, and introduced geometric forms into round characters. Their eye-catching weight and adaptability ensured that, while many styles evolved, slabs remained emblematic of their modern industrial time. Described as “the most ubiquitous and demonstrative faces in the Western world”¹ slab serifs reflect the transformative energy of the Industrial Revolution. These graphically intense typefaces with blocky serifs epitomized the Machine Age, with their birthplace in the heart of industrial Britain. Designed to dominate the new medium of advertising posters, slabs offered extra visual impact, grabbing attention through demonstrative communications. The functionality, beauty, quirkiness, and versatility of slabs made them highly effective for both brand and display use. Their high legibility and even weight values contributed to their rapid rise in popularity.

Initially crafted in wood for large-scale posters, slab serif designs later transitioned to metal and film, where they found broader utility for “almost every printing need, old-fashioned and new.” As Dan Smith wrote in *Graphic Arts ABC*:

*The modern square serif design performed a highly useful function in tying letters together into words and making the word units easier to recognize.*²

This practicality, paired with a growing commercial demand for bold and clear typography, fueled the incredible popularity of slabs. Used for signs, newspapers, magazines, books, and even product labels, slabs offered flexibility across mediums and industries. Whether in light or heavy weights, slabs adapted effortlessly to brand messages and media contexts.

¹ *Slab Serif Type: A Century of Bold Letterforms*, Louise Fili and Steven Heller, Paperback, 2016

² *Dan Smiths Graphic Arts ABC, Volume 1: Square-Serif* discusses the utility of modern square serif designs in enhancing word recognition, 1945



The Caslon Letter Foundry's casting Shop, located at Rothbury Rd, Hackney Wick, London, 1902, St Bride Printing Library

In the early 19th century, British type founders like Robert Thorne and William Thorowgood pushed these designs further. They often “bastardized” familiar typefaces like Bodoni and Garamond, exaggerating their forms through fattening, elongating, outlining, and shadowing to meet the bold aesthetic demands of advertising.³ This era also saw Vincent Figgins introduce slab serif printing commercially in 1815, showcasing his skill in turning wooden engravings into legible letterforms. These exaggerated designs – sometimes referred to as “fat faces” – embodied both the innovation and mass-produced aesthetics of the Industrial Revolution.

*Their clarity from a distance
and their distinctive personality
made them invaluable
for commercial applications*

While slabs were undeniably functional, they also carried symbolic weight. They represented technological progress, bridging the traditional and the modern. The geometric or flat faces of slabs became indispensable in both experimental modern design and everyday commercial work. Their uniform block serif styles, while consistent, featured nuanced variations capable of shaping viewer perception, making slabs both warmly old-fashioned and coolly contemporary. By the 1920s and 1930s, modern designers recognized how serifs enhanced legibility by tying letters together into cohesive word units. These geometric forms, as Douglas C. McMurtrie explained, enabled “effective comprehension for hurried readers in a fast-moving age.”⁴

Slabs maintained their relevance even after World War II, appearing on the covers and layouts of trade journals. Their legacy persisted in newspapers, where square serif types were primarily used for small headlines, mastheads, and other elements that added boldness and visual structure to the printed page.

³ Robert Thorne by Luc Devroye, luc.devroye.org

⁴ *Type Specimens: A Visual History of Typesetting and Printing, Desktop Specimens, US Government Printing Office, 1896-1981*

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IN THE LAST LOTTERY,

4.469 a PRIZE of £20.000

Was Sold in SIXTEEN SIXTEENTH SHARES, by

<p>Only 4,000 NUMBERS.</p> <p>FIVE Prizes of £20,000</p>	<p>NEW SCHEME.</p> <table style="margin: auto;"> <tr> <td>5</td><td>of</td><td>£20,000</td><td>are</td><td>£100,000</td> </tr> <tr> <td>5</td><td>—</td><td>2,000</td><td>—</td><td>10,000</td> </tr> <tr> <td>5</td><td>—</td><td>1,000</td><td>—</td><td>5,000</td> </tr> <tr> <td>10</td><td>—</td><td>500</td><td>—</td><td>5,000</td> </tr> <tr> <td>30</td><td>—</td><td>100</td><td>—</td><td>3,000</td> </tr> <tr> <td>50</td><td>—</td><td>50</td><td>—</td><td>2,500</td> </tr> <tr> <td>100</td><td>—</td><td>25</td><td>—</td><td>2,500</td> </tr> <tr> <td>4,800</td><td>—</td><td>15</td><td>—</td><td>72,000</td> </tr> <tr> <td colspan="2">4,000</td><td>Numbers.</td><td colspan="2">£200,000</td> </tr> </table> <p><i>Five Tickets of each Number.</i></p>	5	of	£20,000	are	£100,000	5	—	2,000	—	10,000	5	—	1,000	—	5,000	10	—	500	—	5,000	30	—	100	—	3,000	50	—	50	—	2,500	100	—	25	—	2,500	4,800	—	15	—	72,000	4,000		Numbers.	£200,000		<p>TICKETS AND SHARES much CHEAPER THAN Last Lottery.</p>
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To be drawn Oct. 19, 1810

SWIFT and Co.

11, POULTRY;

12, CHARING CROSS; & 31, ALDGATE HIGH STREET.

Lottery handbill by Swift & Co., woodblock printed London Lottery, British Library, the earliest use that has yet been discovered of the slab-serif letter form, 1810

THEATRE ROYAL,
MARYLEBONE.

Proprietor J. LOVERIDGE, Esq. Lessee and Manager Mr J. H. CAVE.

On Wednesday, March 30,
FOR THE
JOINT-BENEFIT
OF
FRITZ ROWELLA
THE GREAT LITTLE CLOWN,
AND
MARIE ROWELLA
THE ACCOMPLISHED PUNCHENETTE.

When the following Artists have kindly proffered their services:

MR. POWELL
Harlequin of the Theatre Royal, Dublin, his first appearance on the London Stage.

HARRY ENDERSON
The Popular Clown, from the Standard and Pavilion Theatres; and also the great rival of the BEDOUIN ARABS,

LOUIS LEGLERE
Of HOWES & CUSHINGS Circus, whose performances must be seen to be credited.

The Curtain will rise at 7 o'clock precisely, with the favourite Drama of

OLIVER TWIST
OR, THE LIFE AND ADVENTURES OF A PARISH BOY.

Mr Brownlow	Mr PHILIP HANNAN	Mr Grimwig	Mr STARMER
Oliver Twist	Miss EMMA BARNETT	Mr Bumble	Mr HAZLEWOOD
Mr Sowerberry	Mr SKINNER	Mr RICHARDS	Fang
Noah Claypole	Mr MILO BLYDE	Clerk	Mr HARRIS
Police-man	Mr CROFT	Charlotte	Miss EMMA ANSTY
Bill Sikes	Mr FORESTER	Fagan	Mr MONTAGUE SMYTHSON
The Dodger, Mr HARRY BOLTON	Charley Bates,	Mr MARSHALL	Toby Crackit,
Mrs Corney	Mrs WILLIAM SENNETT	Nancy	Mrs MONTAGUE SMYTHSON
Mrs Sowerberry	Miss GEORGE	Rose Maylie	Miss FLORENCE MAY

AFTER WHICH THE

REAL SABLE HARMONISTS!
The Renowned SMITH & HILDBRANDT,
From the Sunny South. [See Bills of the day.]

To be followed by the appearance of

LOUIS LEGLERE,
THE ARAB WONDER,
In his Extraordinary performances on the TRAMPOLINE, throwing somersaults through
HOOPS ENCIRCLED BY DAGGERS!
THROUGH A DRUM ON FIRE!

And concluding with his

TERRIFIC LEAP OVER A FILE OF SOLDIERS WITH FIXED BAYONETS!
Pas de Deux - Misses RABBOURNE & EVERETT.
Mr. WELCH in his wonderful Feats of Strength on the Trapez.
Irish Jig - Mr POWELL & MARIE ROWELLA.

The Entertainments will conclude with the COMIC scenes from the gloriously successful Pantomime of

GOODY GOOSE
Or, Harlequin Greenheart.

Commencing with the gorgona

TRANSFORMATION SCENE!
TEMPLE OF THE SUN AND FAIRIES HARVEST HOME!!!

The Harlequins will introduce the following unrivalled Pantomimists:

Harlequins - by CARL ROWELLA and Mr POWELL, of the Theatre Royal, Dublin
Clowns - by FRITZ ROWELLA, BERNARD SYLVESTRE, and Mr HARRY ENDERSON
Pantaloons - by HARRY BOLTON and Mr BECKENHAM (from Royal Adelphi Theatre
Sprites - WELCH, GEO. BECKETT, CLARK, and YOUNG MORRIS
Columbines - by MARIE ROWELLA and Madame ANNETTE HOWELL

Scene I.-ALFD. STEEL, BOOTMAKER, EDGWARE ROAD.
Pas de Deux, Madame ANNETTE HOWELL and Mr CARL ROWELLA Clown, Fritz ROWELLA
SCENE II.-THE BRITISH LION, AND THE LIQUOR ALLIANCE COMPANY.
Pas de Deux, Marie ROWELLA and Mr POWELL Clowns, BERNARD SYLVESTRE
SCENE III.-FAIR ON THE THAMES IN 1814.
The Shadow Dance, Marie ROWELLA Clowns, Fritz ROWELLA
SCENE IV.-MR FLETCHER'S AND HOSIER'S.
Pas deux (Spanish) Marie ROWELLA and Carl ROWELLA Clown, Fritz ROWELLA
SCENE V.-THE CLOWN'S LODGINGS.
La Polketta, Marie ROWELLA and Carl ROWELLA Clowns, HARRY ENDERSON Pantaloons, Mr BECKENHAM
SCENE VI.-THE WIZARD'S GLEN.
All in the dark, the lovers in a fix--the last dark scene of the Wizard--appearance of Good Genies, and Change to the
THE SILVER FAIRY'S RAINBOW & CRYSTAL PALACE OF DIAMONDS & JEWELS!
Designed and Produced by J. S. W. HERRING, Esq.

PRICES AS USUAL.

Playbill advertising the programme at the Theatre Royal Marylebone, 30 March 1859, letterpress, 1859, Gabrielle Enthoven Collection

THEATRE ROYAL, BIRMINGHAM.

This Evening will be presented the fashionable Comedy of "OLD HEADS AND YOUNG HEARTS," with the entire Strength of the Company, and all the new and beautiful Scenery, Furniture, Chandellers, and Embellishments, which created such an immense Sensation on its first production at this Theatre, including the massive Candelsticks, manufactured by Mr. R. BEST, of Langate Hill. The Part of Jesse Rural, by Mr. W. FARREN, and Lady Alice Hawthorn, by Mrs. SEYMOUR.

THE CELEBRATED
MR. W.
FARREN
AND MRS.
SEYMOUR
POSITIVELY FOR
ONE NIGHT ONLY.

ON MONDAY, APRIL 14, 1845,
Will be presented the new Comedy, by DION BOURCICAULT, Esq., and acted at the Theatre Royal, Haymarket, 89 successive Nights, called

OLD HEADS
AND
YOUNG HEARTS.

Jesse Rural, - - - Mr. W. FARREN,
His original Character, as performed by him 89 successive Nights, at the Theatre Royal, Haymarket.

Lady Alice Hawthorn, - Mrs. SEYMOUR.
The Earl of Pompon,.....(Secretary of State for the Home Department,).....Mr. BARTON.
Lord Charles Roebuck,....(his Son,).....Mr. BELTON.
Colonel Rocket, H.E.I.C.S.,.....Mr. G. COOKE. Littleton Coke,....(Barrister at Law,).....Mr. BUCKINGHAM.
Tom Coke, M.P.,.....Mr. H. WEBB.
Bob,.....Mr. H. WEBB.
Stripe,.....Mr. MEAD. Russell,.....Mr. GLADSTONE. Tom,.....Mr. GREVILLE.
William,.....Mr. BULLOCK. Butler,.....Mr. ALLEN.
The Countess of Pompon,.....Mrs. H. WEBB. Miss Rocket,.....Miss COVENEY.

A PAS DE DEUX, Mr. & Mrs. J. RIDGWAY.
After which, MR. W. FARREN will sing the
'FINE OLD ENGLISH GENTLEMAN.'

To conclude with the Drama of peculiar interest, acted 70 successive Nights at the Theatre Royal, Haymarket, called

GRANDFATHER
WHITEHEAD
Grandfather Whitehead, Mr. W. FARREN.
Louisa Drayton, - - - Mrs. SEYMOUR.

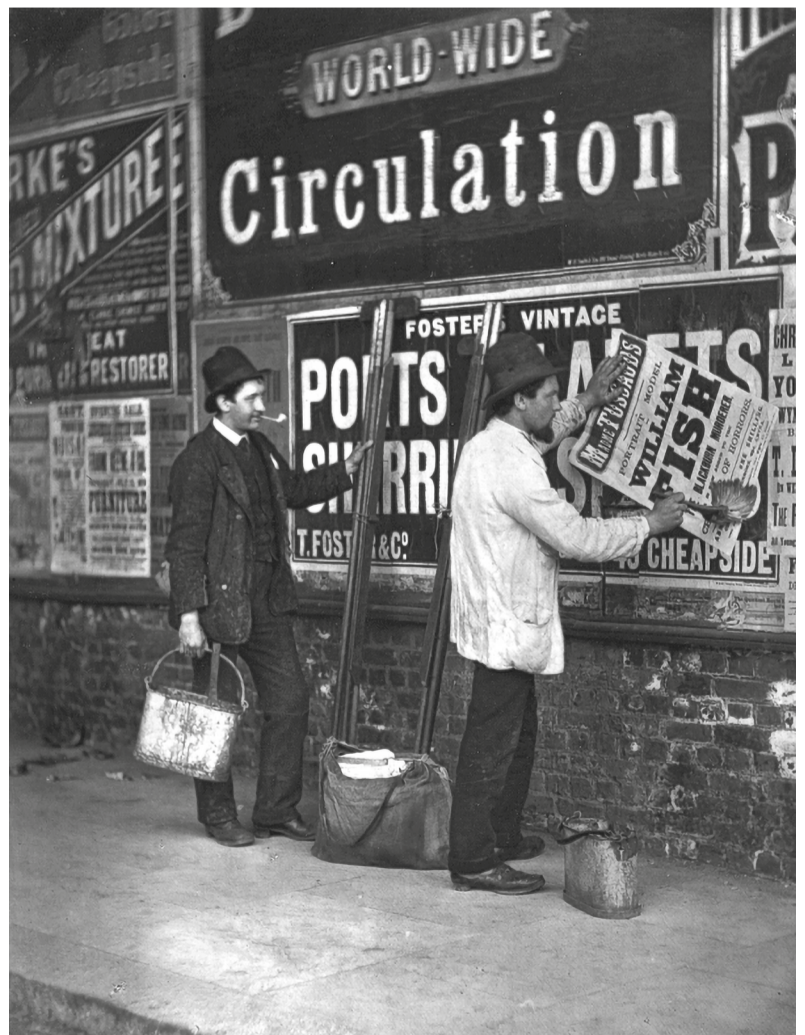
Drayton,.....Mr. MEAD	Edward Drayton,.....Miss H. COVENEY
Langley,.....Mr. BARTON	Snap,.....Mr. GREVILLE
Driver,.....Mr. G. COOKE	Susan,.....Mrs. H. WEBB
Bob Lincoln,.....Mr. H. WEBB	

TUESDAY, "THE WIZARD OF THE WAVE," and the grand Extravaganza of "FORTUNIO."
The celebrated Mr. DISTIN and his FOUR SONS, the original and only Performers on the extraordinary and newly-invented Instruments, SAX HORNS, are engaged for THREE NIGHTS, WEDNESDAY, THURSDAY, and FRIDAY next, April the 16th, 17th, and 18th, and will appear in a GRAND MUSICAL MELANGE.
WEDNESDAY, the Comedy of "LAUGH WHEN YOU CAN;" after which, the Performances of Mr. DISTIN and his SONS.
THURSDAY, "CHARLES THE TWELFTH," and Messrs. DISTIN'S Performances.
In active preparation "DON GIOVANNI; OR, THE SPECTRE ON HORSEBACK."
The new Farce of "A TRIP TO HISENGEN" will be shortly produced.
The celebrated American Comedian, Mr. HACKETT, is engaged for six Nights. Due Notice will be given.

Lessee, MERCER H. SIMPSON, Frederick Street, Harper's Hill, Birmingham.
Lower Boxes, 3s. - Upper Boxes, 2s. - Pit, 1s. - Gal. 6d. - Half-price to the Boxes only, at 9.
Private Box, £1 1s. The Doors will open at half-past Six, and the Performance commence precisely at Seven.
The Box-Office is open from 11 till 3, where Tickets and Places may be secured. Box Book-keeper, Mr. WADDS.
Ballet Master and Superintendent of Spectacle, Mr. J. RIDGWAY.
Leader of the Band, Mr. T. H. ALLWOOD. Stage Manager, Mr. ADDISON.
All Applications for Delivery, or Complaints for Non-Delivery of Bills, to be addressed to Mr. YATES, at the Theatre.
CHILDREN IN ARMS WILL NOT BE ADMITTED.
Frederick Sames, Printer, Spoonhill.

Playbill advertising the programme at the Theatre Royal Birmingham, example of Thorowgood's Open 10 Line Surphys in use. Printed in Derby, 1849, British Library, Creative Commons

THE ENGLISH TYPOGRAPHIC TRADITION *IN THE TABLOID NEWSPAPER*





News vendor at Charing Cross Station, London, 1981, Pilbeam archive images

Slab serifs, with their unique balance of clarity and boldness, emerged as indispensable tools in the evolution of modern print. Their versatility allowed them to excel in both text-heavy compositions and attention-grabbing headlines, making them particularly suited to the demands of newspapers.

Symbolizing progress and modernity, slab serifs became a cornerstone of the English tabloid format – a revolutionary medium that redefined how information was disseminated. Through their use in these compact and accessible layouts, slabs not only enhanced readability and visual impact but also solidified their place in the cultural imagination, fostering an enduring association with the power and reach of popular communication. The British tabloid press is a hallmark of the country's unique popular journalism. Combining information and entertainment, tabloids are crafted to capture the attention of a wide audience, focusing on topics like sports, celebrity gossip, and sensational news. Their compact format, known as “tabloid” offers practicality, particularly for reading in public spaces like transport systems, while the accessible price makes them affordable for working-class readers. Historically rooted in the Industrial Revolution, the emergence of mass-produced newspapers such as the Daily Mail in 1896 targeted an underserved audience, bypassing elite concerns to celebrate British symbols like the Union Jack, football teams, and the monarchy. This connection to the working class helped cement tabloid's place in the public imagination as a “people's press” but it also drew criticism. Often labeled as “low-brow” or “gutter press”

they contrasted sharply with the “quality press” which catered to more affluent and intellectual readers. Despite this, the tabloids' dynamism inspired even “serious” newspapers by the late 20th-century to adopt popular features (bold layouts, sensational headlines, and engaging visuals) to attract a younger, distracted audience immersed in the “three minute culture.”⁵

*The compact cheap newspapers became the norm in the British press, facing the phenomenon of tabloidization.*⁶

Typography played a central role in the success of this popular format, particularly fat faces square serif styles that became synonymous with their bold, attention-grabbing headlines. British tabloids embraced aggressive, blocky typefaces to ensure readability at a glance, catering to hurried readers navigating a rapidly industrializing society. These typefaces conveyed not only information but also a sense of progress, innovation, and accessibility. The versatility of slab serifs, *robust, clear and dynamic*, perfectly suited the tabloid's dual purpose of informing and entertaining, underscoring their pivotal role in making the press a cultural phenomenon.

⁵ Brian Macarthur, *New readers, new Times, The Times, 1997*

⁶ Jamil Dakhli, *La presse tabloïde: le populaire au risque du populisme, La revue des médias, INA.fr, 2010*

TABLOIDIZATION IS RESHAPING SERIOUS PAPERS

Traditionally, “serious newspapers” (also referred to as quality or broadsheet newspapers) are publications known for their in-depth reporting, rigorous fact-checking, and analytical journalism. They contrast with popular or tabloid newspapers, which prioritize sensationalism, eye-catching headlines, and entertainment-driven content. However, in recent decades, the once-clear distinction between these two categories has blurred, particularly through changes in format and visual identity; a trend widely referred to as “tabloidization.” The case studies of *The Guardian*, *Helsingin Sanomat*, and *Liberation* illustrate how this phenomenon has become global. The Guardian switched from broadsheet to Berliner in 2005 before adopting a full tabloid format in 2018. Helsingin Sanomat followed a similar path, transitioning to a compact format in 2013. *Liberation* first adopted the Berliner format in 2003 before shifting further towards a tabloid-like layout. These shifts were not merely aesthetic but strategic responses to

financial and audience-driven pressures. Several factors explain this widespread adoption of tabloid formats by serious newspapers.

First, the decline of print circulation and the rise of digital media have forced legacy newspapers to seek ways to remain visually engaging and accessible.¹

The compact format is more convenient for commuters, reducing barriers to print readership. Second, cost-cutting measures have played a significant role; smaller formats require less paper and can be printed more efficiently. But beyond these practical considerations, the influence of tabloid media aesthetics has shaped the way serious newspapers present information. Bold typography, punchy headlines, and dynamic layouts cater

to an audience increasingly accustomed to consuming news in fast, digestible formats. A deeper layer to this transformation is the role of media ownership. Many major newspapers are controlled by corporate conglomerates and billionaire proprietors who, despite promoting serious journalism, also recognize the commercial appeal of popular media conventions.³ The visual and structural codes of the tabloid press – *designed to attract mass readership* – are thus integrated into serious journalism as a way to sustain profitability and relevance in an era of declining print revenue. While critics argue that tabloidization compromises the depth and credibility of serious newspapers, proponents see it as an evolution rather than a decline; a necessary adaptation to changing reader behavior. What remains undeniable is that the compacting of serious journalism, both in format and in presentation, is now a global trend, signaling a profound shift in the way information is packaged and consumed.

¹ *Pew Research Center, Newspapers Fact Sheet, Fact Sheets: State of the News Media.* [In 2022, estimated total U.S. daily newspaper circulation (print and digital combined) was 20.9 million for both weekday and Sunday, down 8% and 10% respectively from 2021.]

² *Extra level of power: billionaires who have bought up the media, Rupert Neate, The Guardian.* “It is now unusual for major news media not to be owned by a billionaire.”

THE GUARDIAN 1821 UNITED KINGDOM

Guardian for Sunday Guardian

The Guardian

Weekend

136 pages: Weekend plus the new Guardian for Sunday

Today we launch the most radical innovation in British journalism for a decade

PH to counter speculation on leadership challenges

Baker tries to rally split Tories

Q&A: a unique paper for the weekend

Defiant Estonia rejects Soviet sovereignty

Court blocks Palumbo plan

The Sunday Correspondent free for six weeks. Special offer to Guardian readers.

See Weekend Guardian Page 44.

See Weekend Guardian Page 44.

CORRESPONDENT

31 March 1990
Broadsheet (1821-2005)

From Twister to Pokémon Go
How games define their eras

Mythbusters
Exposing the internet's lies with Snopes.com

Paul Mason
Are we living in another 1930s?

the guardian

Housing crisis sees ownership hit 30-year low

Ecclestone's mother-in-law rescued

Manchester, Leeds and Sheffield now face problem on confined to capital

May refuses to act over honours 'cronyism'

Eagle opponents accused of making homophobic slurs

England put four past Swedes to reach Euro 2022 final at Wembley

Tory debate cut short as presenter collapses

England put four past Swedes to reach Euro 2022 final at Wembley

Tory debate cut short as presenter collapses

02 August 2016
Berliner (2005-2018)

Mena Suvari
on acting, sexual abuse and American Beauty

John Crace How to win a Tory leadership election

The Guardian

Ministers 'played fast and loose' with £777m in Covid contracts

England put four past Swedes to reach Euro 2022 final at Wembley

Tory debate cut short as presenter collapses

27 July 2022
Compact/Tabloid (since 2018)

HELSINGIN SANOMAT 1889 FINLAND

HELSINGIN SANOMAT

Valtio tutkii STS-johdon toimet

Sasi ja Zyskowitz vaihtovat paikkaa kokoomusryhmässä

Tv-ohjelma kertoo: Suomi huijasi sotakorvauksissa

Hollanti hyväksyi lain armokuolemasta

Tuomisto ajan päätöstä ydinvoimasta

31 February 1993
Broadsheet (1889-2013)

HELSINGIN SANOMAT

Uhriluku yhä arvoitus

Finnairin lento lykkäytymässä

Talouskaos rauhoittui, ja kurssit nousivat paikoin

Talohan HS:le: Bin Laden eriytyksissä

13 September 2001
Compact/Tabloid (since 2001)
Friday supplement only

HELSINGIN SANOMAT

Länsi odottaa näyttöjä Venäjän vetäytymisestä

Hiljaiseloa Itä-Ukrainan juoksuhaudoissa

16 February 2022
Compact/Tabloid

LIBERATION 1973 FRANCE

Libération

GRECE : Avec la répression le silence

LIP EST VIABLE

LA CLAQUE DES PATRONS

UN VOYAGE AU BOUT DE LA NUIT

KADHAFI PARCOURT L'EUROPE

22 November 1973
Broadsheet (1973-2003)

Libération

JUSTICE BISMUTH, LEVEZ-VOUS !

Nicolas Sarkozy doit être jugé à partir de ce lundi pour «corruption» et «trafic d'influences». Une première pour un ancien président de la République.

23 November 2020
Compact/Tabloid (since 2003)

PERSONAL *TYPOGRAPHIC* MOTIVATIONS

Slab serif typefaces have seen a rich history of reinvention, across centuries, encapsulating a style, an application, a location, and an era with a unique balance between boldness and utility. Their evolution reflects the cultural and industrial shifts of their time, but they have consistently maintained their relevance.

The 20th century brought some of the most iconic revivals, starting with *Memphis* in 1929 – a design that quickly became emblematic of modernity in print across the globe. Subsequent reinterpretations, such as Adrian Frutiger’s *Serifa* and *Glypha*, further refined the genre, merging structural rigor with universal appeal. By the late 20th century, the slab had become both a functional workhorse and a hallmark of editorial sophistication, evolving alongside the needs of print media. In the 21st century, slabs remain as relevant as ever. Examples like *Guardian Egyptian* (2005) and *Stag* (2009) demonstrate their enduring popularity in editorial and display typography. However, among these modern adaptations, the typographic overhaul of the Finnish national newspaper Helsingin Sanomat stands out as a case study in blending tradition, innovation, and cultural identity. Helsingin Sanomat underwent a typographic and layout transformation between 2013 and 2017. Designed by Paul Barnes and produced by Commercial Type, the *Sanomat* and *Sanomat Sans* families were created to reflect Finland’s design ethos. Inspired by Finnish architecture, illustrators, and industrial design icons like Alvar Aalto, Eliel Saarinen, and Tove Jansson, these typefaces embrace a contemporary aesthetic while maintaining the dignity expected of a national newspaper. *Sanomat* combines narrow proportions, shallow ascenders and descenders, and short serifs to ensure tight leading and spacing. Its large x-height

preserves legibility even in compact formats, while the variety of weights supports the nuanced tonal demands of modern news media. Complementing the serif family, *Sanomat Sans* (designed by Christian Schwartz and Vincent Chan, with stencil elements by Miguel Reyes) balances humanist warmth with clarity, countering the monotony of repeated letters in Finnish orthography. Its asymmetrical shapes and simple italic strokes add a humanist sentiment, addressing the sterile feel of digital layouts. Together, these families illustrate how a typographic system can embody cultural and functional values. The impact of inscriptionally inspired typefaces like *Albertus* (Berthold Wolpe, 1932), *Optima* (Hermann Zapf, 1958), and *Romann Antiqua* (Joachim Romann, 1948) highlights the enduring appeal of letterforms rooted in incised traditions. These models bring a timeless quality, combining precision and warmth, qualities I find particularly compelling as I explore how to inject humanity into functional type systems. Drawing from these examples, my aim is to work toward a typographic language that balances clarity, flexibility, and comfort. The gestural nature of design, informed by tools like the brush, will allow me to infuse a sense of warmth and personality into environments often dominated by rigidity. This exploration of cursiveness and formal fluidity lays the foundation for turning these motivations into tangible experiments, where structure and expression converge.

FIRST STEPS

***EXPLORING
CURSIVENESS
AND
LETTERING***

Before the creation process could begin, it was essential to observe, dissect, internalize, and deeply understand the letterforms that shaped the references.

I began by closely studying English type foundry specimens and later revivals, analyzing their structures and relationships. To deepen my understanding, I instinctively turned to lettering, redrawing these forms by hand as a way to internalize their logic and make them my own. On sketchbooks and loose sheets, I experimented with connections between slab serifs from different periods, identifying common traits and shifts across time.

At first, my explorations were purely structural, using markers to study weight, contrast, and modulation.

This phase allowed me to establish a foundation for my formal inquiries before tool considerations became a key focus. The shift toward the flat brush came later; a development that would introduce new gestural possibilities, opening the door to further experimentation in the next stage of my process.



Pages from my notebook and sketchbook, along with loose sheets, capture a visual back-and-forth in dialogue with my references. The rigor of my sketching process developed gradually as my intentions became more defined.

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YAMO SEKI
CLOVeviets

752BASKQN
NARBOZU
RIGEY38

KACEQS
RUGN257S
ROWCL36

DanyVito
Selmard
stamzb

GASECR
KANBFW
CLRUV?5678

ahoraho
are whot
cet asne

Defining a personal typographic vocabulary meant finding a balance between historical references and the expressive potential of the tool.

After these initial lettering exercises and sketches, I used the flat brush more frequently, making it my tool for its precision and versatility. The transparency of the ink allowed for a clearer understanding of letter structures. As I refined my tool, I spent more time focusing on the incised stroke ductus, which gave true meaning to the tool itself and further defined a more cursive approach. Moving from sketchbooks to a more calligraphic exploration – *drawing from humanist models like Albertus* – led me to a deeper consideration of both the tool and the gesture, revealing new formal details. Cursiveness became my primary formal focus, and gradually, I started isolating specific details within my typographic language.

From these calligraphic exercises emerged a distinct formal vocabulary

Yet, beyond the productivity and stylistic experimentation, it became necessary to project these brush lettering studies into my intended application: the newspaper. To do so, after historical and social analysis, I had to engage more closely with space itself; understanding the newspaper's structure and its specific typographic needs.



At this stage, my focus is twofold: on one hand, *the geometric radicality of my slab references*; on the other, *the cursive treatment and the organic dimension of the tool*. I was exploring the tension between strict geometry and fluid cursiveness, seeking both rupture and balance. Considerations of width elasticity emerged later, as part of my study of newspaper spatialization.

THE MEDIUM AND ITS SPATIALIZATION

THE WASHINGTON POST

Weather
 Today: Cloudy, rain, chilly.
 High 49, Low 43.
 Friday: Partly sunny, windy.
 High 58, Low 35.
 Details, Page B12

The Washington Post **FINAL**
 Inside: Home, local news Extra
 Today's Contents on Page A2
 35¢

THURSDAY, NOVEMBER 4, 2004

Bush Wins Second Term

Kerry Concedes Defeat; Both Speak of Need for Unity

Congress
Rightward Shift May Squeeze Centrists
 By CHARLES BARNINGTON and JULIE ELLERIN
 Washington Post Staff Writers

Tuesday's Republican sweep of the South will reshape the next Senate, replacing moderate Democrats sometimes willing to cross party lines with ardent GOP conservatives who will press their leaders for a more right-leaning agenda, according to analysts.

Republicans claimed Senate seats vacated by Democrats in Georgia, Florida, Louisiana, North Carolina and South Carolina. In South Dakota, Minority Leader Thomas A. Daschle fell to a challenger closely identified with President Bush. And a GOP-led House redistricting plan in Texas led to the defeat of four veteran Democratic lawmakers and helped Republicans expand their majority by three and possibly four seats.

These changes have the potential to reduce the importance of Republican moderates, especially in the Senate, and embolden conservatives in the White House and elsewhere, analysts said. But they also might heap unrealistic expectations on Senate Majority Leader Bill Frist (R-Tenn.), who still lacks a filibuster-proof majority as he weighs a 2008 presidential bid.

The GOP's bare Senate majority of 51 members will grow to 55, but the impact goes beyond mere numbers.

Replacing Sen. Ernest F. Hollings (D.S.C.), often a bridge between the two parties on spending and deficit questions, is Rep. Jim DeMint, whose call for abolishing federal income, payroll and estate taxes is considered extreme even by some fellow Republicans. Succeeding Sen. John Breaux (D-La.), a key broker on sticky issues such as Medicare, is mainstream Republican Rep. David Vitter, who seems unlikely to play

See CONGRESS, A36, Col. 1

The Voters
The Day After, Americans Take the Results to Heart
 By DAVID MARANTZ
 Washington Post Staff Writer

DUBUQUE, Iowa, Nov. 3—At dawn on the day after America was still divided, but with a bolder red and a bluer blue. For the record, the sun did in fact rise on the morning after the Armageddon election. It rose the same for Democrats, angry and depressed, and Republicans, relieved and elated, for people who voted for the first time or for the 12th-record numbers of them, in any case; for citizens who waited six hours to cast ballots or who zipped in and out in two minutes; for those moved by their hatred of the war in Iraq or by their aversion to same-sex marriage.

For political junkies who stayed awake all night, anxiously awaiting word on what they considered the most important election of their lifetime, and others who fell asleep, television droning on, and even the fellow who only got up to take out the dog—the sun did in fact rise for all of them.

In the river city of Dubuque, and in the political battleground of the upper Midwest, surprise came at precisely 6:39 a.m. By then, the wisecrackers in the John Deere Retirement Coffee Club had been running for their lives, and were settled into their

See DUBUQUE, A44, Col. 1

What Happened in Ohio
GOP Won With Accent On Rural and Traditional
 By PAUL FARRE and JAMES V. GRIMALDI
 Washington Post Staff Writers

COLUMBUS, Ohio, Nov. 3—By all the conventional yardsticks of Ohio presidential politics, Sen. John F. Kerry was a smashing success. He turned out droves of supporters, many of them first-time voters, and won more votes on Tuesday than any Democrat in state history—and more than George W. Bush did in 2000 when he took the state from Al Gore.

Yet if Kerry's campaign operation performed admirably in this complex and critical battleground state, President Bush's volunteer army of 85,000 gave more than equal effort. By early Wednesday, Kerry was forced to confront the stark math from the Buckeye State: Bush had stormed to such an overwhelming advantage in rural and exurban counties that his victory was secure, even if Kerry were to insist on a protracted audit of uncounted provisional ballots.

As a political tale, Ohio '04 can be simplified into a story of city vs. country. Kerry's strategists have been hoping for months that urban voters, including such loyal Democratic blocs as organized labor and blacks, would push Kerry to an unbeatable margin.

See OHIO, A33, Col. 1

Special section on the election and its aftermath. | Pages A27-44 **Analysis of results in the District, Maryland and Virginia. | Metro** **Moral values, parallel universes and the day after. | Style, Page C1** **Complete election coverage at washingtonpost.com.**

INSIDE
Sudanese Troops Destroy Camp in Darfur
 Women contemplate their next move at al-Jeer Suraif, a refugee camp in South Darfur, after an attack by Sudanese troops that left their homes in ruins. Residents feared a relocation effort.
 WORLD, Page A3

AOL Reserve Fund
 Time Warner to set aside \$300 million to settle America Online probes.
 BUSINESS, Page E1

Fire Devastates Md. Courthouse
 The historic oldest section of the Prince George's County courthouse in Upper Marlboro, built in 1881, was nearing the end of a \$25 million renovation when flames swept through it.
 METRO

20 Injured in Crash of 2 Red Line Trains
Stopped Car Smashed by Runaway at Woodley Park; Delays to Continue Today
 By LYNDSY LATON and STEVEN GINSBERG
 Washington Post Staff Writers

An out-of-service Metro train lost its brakes in a tunnel between the Woodley Park and Cleveland Park stations yesterday, rolled backward down a steep grade at about 30 mph and slammed into another train, sending plumes of black smoke into the station and passengers running for their lives.

The runaway six-car train came to rest after one of its cars climbed up onto the roof of the other train, which had just picked up passengers at Woodley Park and was poised to enter the tunnel. The impact of the crash, at 12:49 p.m., sheared the aluminum shell off one rail car and sent 20 people to hospitals with minor injuries.

Richard A. White, Metro's chief executive, said last night that the Woodley Park Station was expected to reopen this morning, with trains running on a single track between the Van Ness and Dupont Circle stations. He added that workers might have to wait until after after service ends tonight to

See METRO, A4, Col. 1

In a troubled year, Metro's chief works on damage control. | Page A5

Woodley Park-Zoo Adams Morgan

Masthead/Nameplate Logo/Flag

Dateline

Headline

Extended Headline/Standfirst Byline

Bytitle

Body/Article

Lead Photo/Cut

Photo Caption

Caption/Cutline

ABOVE THE FOLD

Jump

Teaser

Dropline

TYPE: Daily newspaper (national audience)
FORMAT: Broadsheet
FOUNDED: December 6, 1877
LANGUAGE: English
COUNTRY: United States
CIRCULATION: 139,232 average print circulation

The typographic space of a newspaper is not a neutral container; it structures, prioritizes, and guides the reading experience.

Headlines, mastheads, captions, and body text coexist within a carefully orchestrated system, where scale, weight, and spacing dictate the flow of information. Understanding this hierarchy was essential, not as a passive observation but as an active process informing my design approach. Dissecting these spatial relationships provided valuable insights, not only into typographic style but also into potential strategies for space design. In this quest to better understand the needs of a newspaper, I turned to the American case of the Washington Post. This allowed me to expand my analysis by examining a counter-example to the effects of tabloidization.

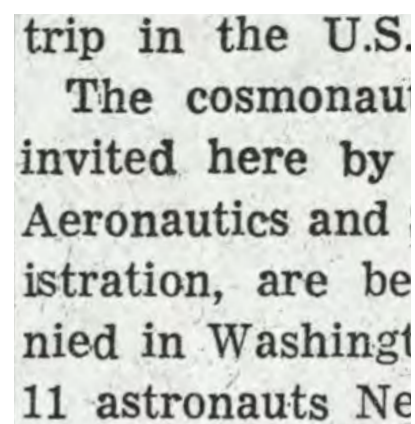
While some serious papers have increasingly turned to a tabloid-style aesthetic (compacting their formats and making their layouts more visually appealing) the Washington Post stands as a specific case in its approach to modernization and audience retention. Instead of adopting the tabloid trend, it commissioned a complete redesign of its

typographic and graphic identity. This decision was driven not only by the need for visual appeal, but by a long process of balancing typographic refinement with a deeper understanding of the functional needs for a redesign.

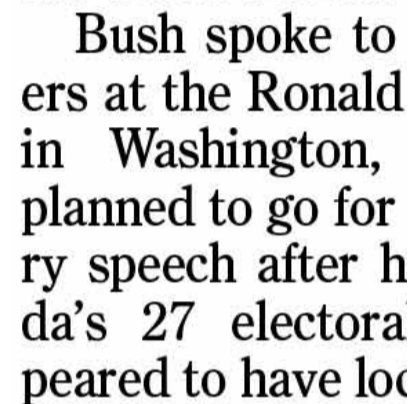
The project, spanning from 1997 to 2020, involved multiple stages of development. In 1997, the text typeface was modernized with a custom Bodoni, characterized by lighter caps and a range of weights, including regular and bold in both italic and roman. This was further refined in 2009 with the addition of high-contrast and condensed display fonts, which offered more flexibility in creating visual hierarchy. By 2018, the redesign culminated in a family of 24 headline styles, including Black and Ultra, which enhanced the newspaper's capacity for clear, effective communication across different sections.

The Postoni typeface, commissioned specifically for this redesign, optimized text space in a way that avoided the trend of crowding the layout with excessive images and graphics. Instead, the design focused on maximizing white space and circulation between sections, creating a breathable layout that allowed for improved typographic hierarchy. This thoughtful approach not only enabled the Washington Post to maintain its historical format, but also reinforced its position as a leading serious paper in the United States, adapting to modern needs without compromising its identity.

7 November 1968



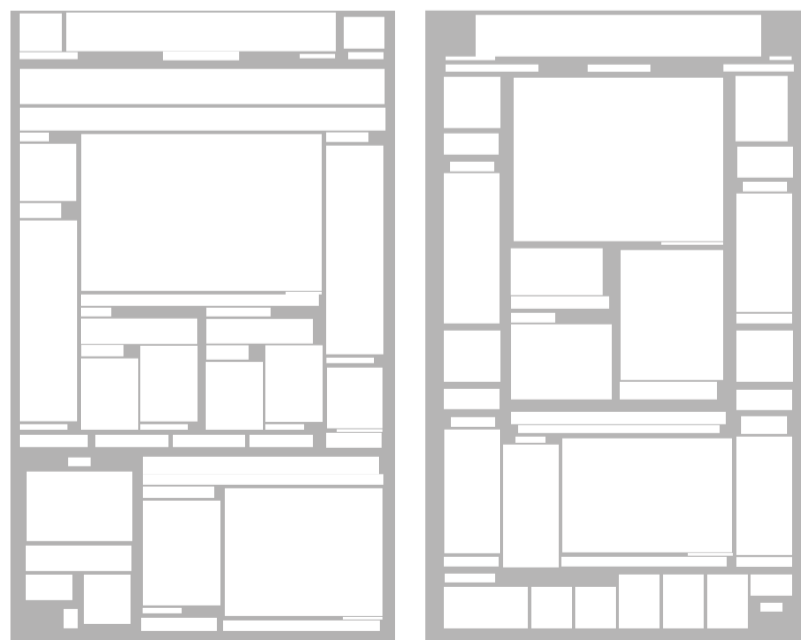
4 November 2004



Details of the body text columns on the front page of the Washington Post, focus on the typography before and after the 1997 redesign.



27 JANUARY 2024



4 NOVEMBER 2004

The EsadType room, being very small and narrow, pushed me to step outside of my usual workspace and physically take up more space. I quickly composed a newspaper front page inspired by tabloids, playing with contrasts and different typographic hierarchies. I transferred the various type sizes from the wall onto my sheet, then refined the lettering from my desk, engaging in a continuous visual back-and-forth with the front page layout.

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jovy dubk
ms21zèg6**

**KALB095
340PSV?
ÉiÑDMQ!**

**HUNGTRS
FNSB523
GRAS17Y**

**KACEQS
RUGN257S
ROWCL36**

**abreuu
abreupo
abreutöck**

**SPORT
NSIDE
TOENAHMG!**

thursday,
may 3, 2024

atlas chronicle

trump says he is ready and willing to debate Biden

Biden announces he is willing to debate Trump at CNN event after predecessor says

A CRISIS TOO VAST TO GAUGE

NUMBER OF MISSING
UNCLEAR OFFICIAL
WARN IT WILL TAKE
YEARS TO OVERCOME
HARVEY

The number of missing individuals in the aftermath of Hurricane Harvey remains uncertain, casting a shadow over recovery efforts. Officials caution that the process of overcoming the devastation wrought by the storm will be measured in years rather than months. The scale of destruction, coupled with the challenges of locating missing persons, underscores the magnitude of the task ahead. As communities grapple with the aftermath, silence and unity emerge as essential virtues in the journey towards restoration and healing.

INSIDE

jury finds jody arias guilty of murdering ex-boyfriend p18

first day on new york stock exchange for armada hoffleur p22

superheroes and sequels are the hot movie tickets this summer p17

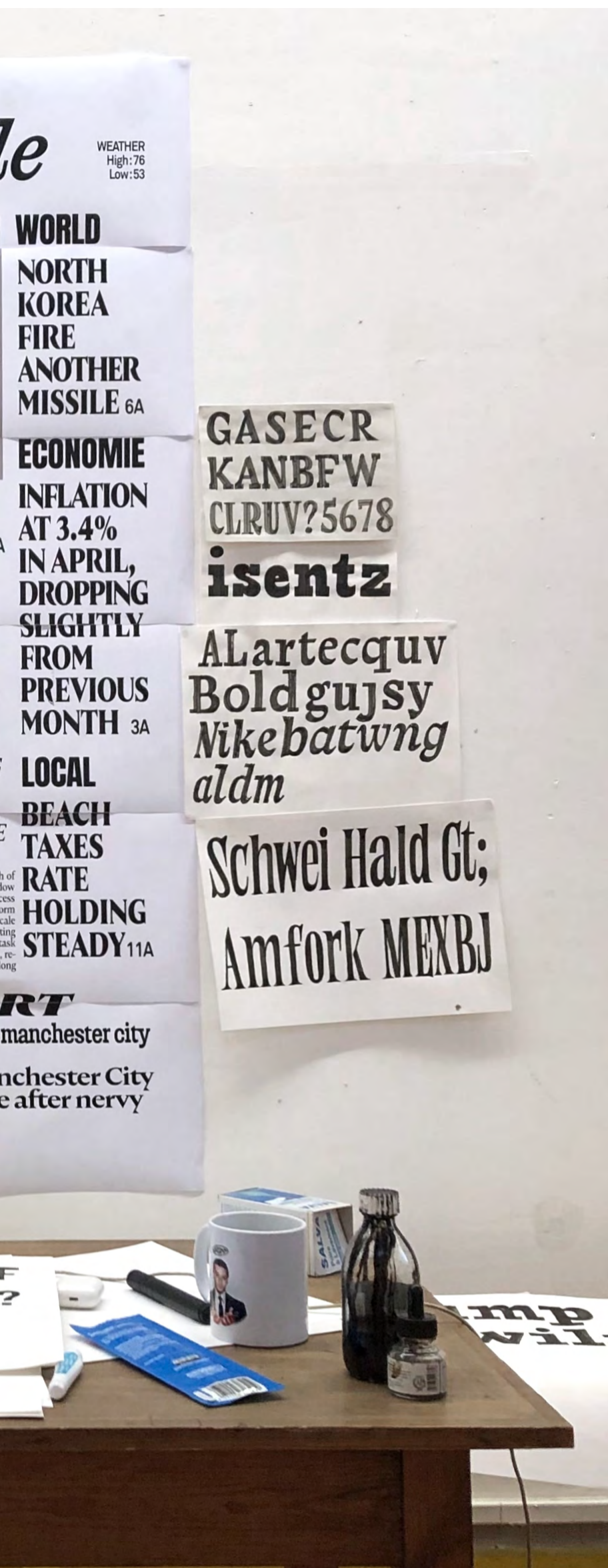
SPO

tottenham 0 - 2

'We suffered': Manchester reveal human side of night at Spurs p28

REPOST MAIL BY
Local world news





After analyzing and observing the graphic space of newspapers, my approach to lettering with the flat brush shifted radically.

It became clear that I needed constraints – a structured framework that would allow letterforms to evolve in response to real-world demands. The preliminary shapes I had been exploring helped me interrogate my references, appropriate them, and ultimately isolate a typographic language unique to my manual experiments.

But now, I needed a real typographic workspace. Go from gesture to structure.

The challenge was to confront my freehand brush practice with the spatial realities of newspaper design where each typographic style serves a distinct function: header, caption, body text. Understanding this structured organization became essential in bridging the gap between raw gesture and applied typography.

At this stage, my process was no longer just an exploration – *it became a quest*. A search for identity, for a typographic voice that could emerge through the friction between constraint and freedom, structure and gesture. The back-and-forth between space and hand was not just technical; it was formative. Each iteration, each adjustment, revealed new forms, breaking away from historical ductus yet still deeply rooted in function. This was the moment when my research stopped being confined to sketchbooks and theoretical analyses; it demanded movement, immersion, physical engagement. *And so, this quest led me to London.*

FIELD STUDY

IMMERSION: COLLECTING AND OBSERVING

From June to August 2024, I immersed myself in London, settling in the East, in Millwall.

Every day, I stepped off at Crossharbour station, just behind the financial district, to reach my residence; a shared flat with five Indian roommates who had come to work in England. During this time, while working remotely for my internship, I structured my field study across these three summer months. This immersion allowed me to physically experience the cultural fabric of London, the birthplace of my earliest references. Free papers were omnipresent, stacked in bins at every bus stop, scattered inside taxis, and handed out at underground stations, deeply embedded in the daily routine of Londoners. The omnipresence

of the monarchy's symbols, Union Jack flags draped across streets, royal imagery embedded into the city's architecture, fueled what could be called the "Crown Tourism." Football, inextricably linked to local identity, pulsed through different neighborhoods, with historic stadiums acting as landmarks of both sport and collective fervor. Then there are the billboards (historically wooden boards now mostly metal) where newspaper vendors post the day's most sensational headlines, the "hard news" designed to grab attention.

*Scandals, political blunders,
striking phrases, all plastered
onto every street corner.*

A unique British quirk caught my attention: vendors often write out these headlines by hand, in bold capital letters, directly onto blank billboard templates. In a city where

immediacy defines the news cycle, this practice is both a necessity and a tradition. The pace of news was relentless: by the time one edition went to print, a fresh controversy was already taking its place. This rapid cycle of information dictated the reading habits of the public, reinforcing the newspaper's role as both a product of the moment and a driver of popular discourse. It was through this process – wandering from kiosk to kiosk, absorbing the raw energy of the city's news ecosystem – that a deeper reflection began to take shape within me: *what does it mean, for something to be popular?*





BILL BOARD FREE PAPER HARD NEWS



POPULAR CULTURE: A NEW KEY TO IDENTITY



As I navigated London, surrounded by its dense visual and typographic landscape, I began to reflect on my own influences and the imagery that had shaped my perception of what's popular.

What I instinctively recognized as popular objects tied to my generation, spanning the early 2000s and early 2010s. This led me to an expansive process of collecting, assembling dozens of images from three distinct mediums: video game covers, magazine front pages (ranging from sports to music press) and action movie posters. Suddenly, a new graphic vocabulary emerged, revealing striking formal echoes across these seemingly disparate media. A world where the slant of a letter is an essential stylistic choice, where all-caps dominate, and where shifts in weight create explosive compositions. *These typographic choices are the core of these objects.* Whether it's the embossed metallic logotype of a film poster, the hyper-condensed lettering of a magazine masthead, or the aggressive angularity of a game title, the unifying factor is clear: *typography as impact.* From this accumulation of references, a new lexicon took shape driven by action, intensity, and velocity. Words emerged like mantras, appearing interchangeably across different mediums:

*IMPACT, GAME, RUSH, INTENSE,
EPIC, MACHINE, HIT, FAST,
EXTREME, HARD, NEW, RACE,
BLAST, FIGHT, SPEED, CLASH*

These are not just words; they are signals, visual and semantic triggers designed to capture attention in an instant. The typography doesn't merely support the message, *it is the message*, shaping the very perception of these high-adrenaline universes. This revelation redefined my understanding of typographic function. Beyond readability, these letterforms encapsulate an attitude, a sensation – where speed and force are not just depicted, *but felt.*

DOUBLE VAN DAMME

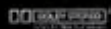


Twin brothers
torn apart by violence.
On a mission of revenge.
One packs a punch.
One packs a piece.
Together
they deliver...

JEAN-CLAUDE VAN DAMME

DOUBLE IMPACT

STONE GROUP PICTURES PRESENTS JEAN-CLAUDE VAN DAMME AND ASHOK AMRITRAJ JEAN-CLAUDE VAN DAMME PRODUCTION A FILM BY SHELDON LETTICH "DOUBLE IMPACT" GEOFFREY LEWIS ALAN SCARFE MUSIC BY ARTHUR B. KEIPEL
PRODUCTION DESIGNER JOHN JAY MOORE EDITOR MARK CONTE, A.C.E. DIRECTOR OF PHOTOGRAPHY RICHARD KLINE, A.S.C. SUPERVISING PRODUCER RICK WATKINSON PRODUCER LINA EYZEN NOLAR CO-PRODUCERS SHELDON LETTICH TERRY MARTIN CARR EXECUTIVE PRODUCERS JACQUE DIAMANT CHARLES LAYTON
SCREEN STORY BY SHELDON LETTICH & JEAN-CLAUDE VAN DAMME AND STEVE WEERSON & PETER VINKES SCREENPLAY BY SHELDON LETTICH & JEAN-CLAUDE VAN DAMME PRODUCED BY ASHOK AMRITRAJ AND JEAN-CLAUDE VAN DAMME DIRECTED BY SHELDON LETTICH



FEEL THE IMPACT



KEANU REEVES DENNIS HOPPER SANDRA BULLOCK

GET
READY FOR
RUSH
HOUR.



SPEED

TWENTIETH CENTURY FOX PRESENTS A MARK GORDON PRODUCTION KEANU REEVES DENNIS HOPPER SANDRA BULLOCK "SPEED"
JOE WORTON AND JEFF DANIELS MUSIC BY MARK MANCINA EDITOR JOHN WRIGHT, A.C.E. PRODUCTION DESIGNER JACKSON DeGOVIA DIRECTOR OF PHOTOGRAPHY ANDRZEJ BARTKOWIAK EXECUTIVE PRODUCER IAN BRYCE WRITTEN BY GRAHAM YOST
PRODUCED BY MARK GORDON DIRECTED BY JAN DEBONT

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

JUNE 10



© 1994 TWENTIETH CENTURY FOX

SHARPENING INTENTIONS: CONSEQUENCES ON CURSIVITY



My workspace in my room in London.

These newly surfaced notions, drawn from my personal references, led me to rethink my intentions.

This retrospective analysis immersed me deeper into the core of my thought process: an impact-driven approach and a preference for clarity over unnecessary complexity in letterforms. This radical stance became a guiding force, demanding greater precision in my use of the flat brush and a heightened awareness of my own gestures to dissect the very roots of my cursive identity. One of the defining characteristics of my handwriting lies in my hand position, my wrist bends in an unusual way, reminiscent of a left-handed writing posture. Unlike traditional calligraphic ductus, which follows a top-to-bottom movement, my natural stroke instinctively moves from bottom to top. This creates inverted

angles, particularly noticeable in certain letter stems such as n, i, l, r, and u. By continuously exploring and observing my gesture, I was able to refine and emphasize specific details that set my movement apart.

A crucial turning point in my search for a more personal typographic identity was embracing geometric radicality. I sought to distill my letter structures by stripping away certain brush-tool characteristics, such as flaring. As a result, I set aside my work on slab structures to focus instead on sans-serif forms, which provided greater flexibility for composition in my lettering sheets and a sharper visual approach to spacing. On my sketch pages, I experimented with words and short phrases, using brushes of different sizes while maintaining a core principle: adaptability within highly condensed environments. The interplay between elasticity and radicality yielded highly promising letterforms; some of which became the foundation for the digitization process that ultimately shaped my type family.

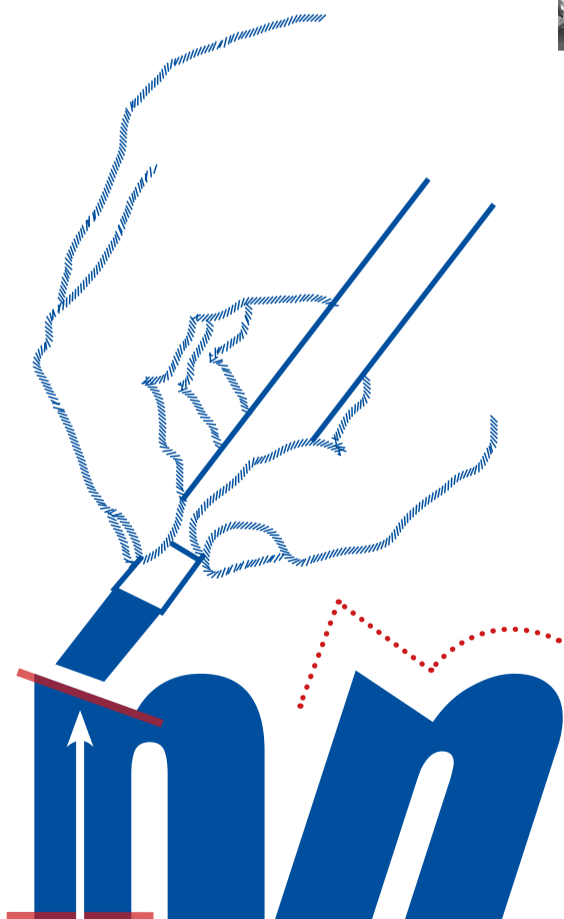
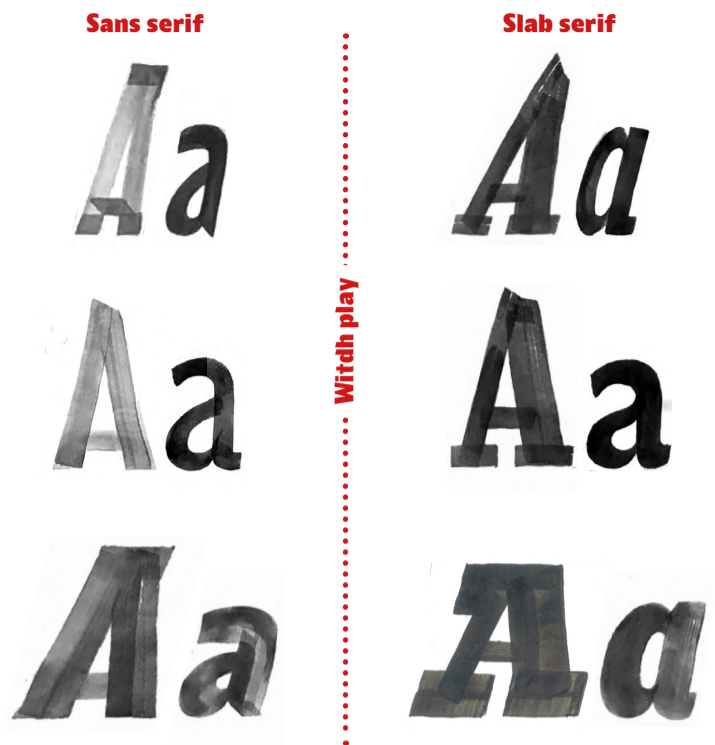


Illustration of my flat brush lettering method and the direct impact on the construction of the letters and rhythm in the words



Proto space design based on lettering

The final lettering reviews reveal a structured approach to typographic form, where impact and rhythm became defining parameters. The sans-serif iteration, shaped through multiple brush experiments, emerged as a synthesis of inclination, compression, and spacing tests. The result is a high-impact, contemporary, and dynamic design, prioritizing clarity and efficiency in its letter architecture.

During the digitization process, the transition to digital often strips curves of their fluidity, making them overly rigid and sacrificing the lightness inherent in hand-drawn strokes – particularly in the distinctive exits shaped by the flat brush. To counter this, I deliberately moved away from excessively mechanical structures, favoring a design that remains anchored in the nuances of the original tool.

drinky fats Serif
MOST INGMARY

drinky *fats* Serif
MOST *INGMARY*

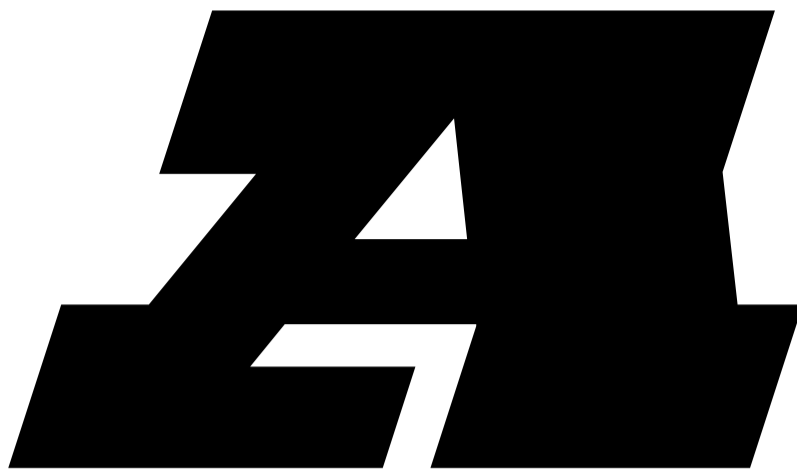
One of the challenges of digitization was selecting certain details over others, balancing the simplification of cursiveness while preserving the dynamic quality introduced by the tool.

Mhan the Right ?
BUSINESS EDITORS

Mhan the Right
BUSINESS EDITORS



18°



Negative sketches showing the circulation of the white spaces of the capitals in a black slab version with an 18 degree slant, a slant that I would keep in the numerisations.

The slab square serif, on the other hand, progressively moved away from its initial historical references, evolving through the lens of newly integrated popular aesthetics. The introduction of a more pronounced inclination injected a heightened sense of energy into the design while simultaneously optimizing the balance of white space. This spatial constraint led to a formal simplification of serifs and the restructuring of certain diagonal strokes; particularly evident in the digital rendering of characters such as A, K, X, and R in the extended style.

urges caty
 £ 26,34 AM
Libération ?
Executif ?
Populares

urges caty
 £ 26,34 AM
Libération
Executif
Populares

After spending so much time on my sketchboards with the flat brush, the digitization process turned out to be remarkably fast, especially for the slab version, where the formal synthesis had already taken shape through the lettering sessions.

BUILDING THE FAMILY

**DESIGNING
COHERENT
SPATIAL
RELATIONSHIPS**

SLAB SERIF

text Aa Aa

Display **Aa Aa**

Aa Aa

Aa Aa

Space design emerged as I cross-referenced sketches from various sessions, each shaped by specific needs. Through long hours of flat brush lettering, I navigated every stage of questioning both in terms of tool and style. By the time I returned to France, my approach to digitization had crystallized into a clear strategy, with well-defined stylistic objectives guiding the next phase of development. For the sake of the final presentation, I had to put the development of the caption sans-serif style on hold, focusing primarily on the text version and its italic. The caption style will be developed at a later stage, drawing heavily from the design principles established in the black-weight display sans-serif sketches.

SANS SERIF

Caption Aa

Display **Aa Aa**

Aa Aa

Aa Aa

MIDFIELDER DEFENDER PITCH
 CHANGING OF THE GUARD
 DAILY INVESTIGATION
 ABRAHAM LINCOLN
 CORRESPONDENT
 CONTROVERSY
 NEWSROOM
 SCOTLAND
 OFFSIDE
 GREAT
 MAIL

*the union jack waves high over the street
 premier league channel controversy
 northern ireland referendum
 nationalism propaganda
 westminster belfast
 crowds at wembley
 uncompromising
 against sterility
 imperfections
 proclaimed
 attention
 impact*

Zkoumání typografie populárního tisku v Anglii 19. století mě přivedlo k otázce, jak se vizuální jazyk novin vyvíjel v reakci na technologické změny průmyslové revoluce. Od roku 1800 do roku 1900 prošly britské noviny zásadní proměnou, masová produkce tisku, rychlejší sazba a rostoucí gramotnost vedly k dramatickému rozšíření tištěného slova. Bold Headlines! Výrazné titulky, hustá kompozice, zúžené grotesky a tučné serifové písmo dominovaly vizuálnímu stylu. Vliv lze vidět i v současné době: v tabloidech, na billboardech, v digitálních bannerech. Jaký je vztah mezi rychlostí komunikace a strukturou písma? Jak se projeví rytmus psaní štětcem ve světě, kde informace proudí rychlostí 5G? Moje práce spojuje historické inspirace s osobním experimentem, kde se setkávají tradice a současnost, kde impact definuje estetiku. Typografie masového tisku je formována potřebou okamžitého dopadu (rychlost čtení, vizuální síla, prostorová efektivita). Století (zejména po roce 1830) se britské noviny přizpůsobily tempu industrializace: titulky byly větší, sloupce užší, sazba hustší. Zároveň se vyvíjela estetika populární kultury (reklamní plakáty, sportovní magazíny, politické manifesty). Jaký vztah má tento historický kontext k dnešní vizuální komunikaci? V digitální éře, kde jsou informace „spotřebovávány“ během 0,5 sekundy, se typografie musí přizpůsobit stejným principům. Zdůraznění! (kontrast, rychlost, čitelnost) není jen otázkou stylu, ale i funkce. Moje analýza propojuje staré tiskařské techniky s novými přístupy

Die Typografie der Massenmedien wird durch die Notwendigkeit eines sofortigen Impacts geprägt (Lesegeschwindigkeit, visuelle Kraft, räumliche Effizienz). Im 19. Jahrhundert (besonders nach 1830) passten sich britische Zeitungen dem Rhythmus der Industrialisierung an: Schlagzeilen wurden größer, Spalten enger, das Schriftbild kompakter. Parallel dazu entwickelte sich die Ästhetik der Populärkultur (Werbeplakate, Sportmagazine, politische Manifeste). *Wie verbindet sich dieser historische Kontext mit der visuellen Kommunikation von heute?* Im digitalen Zeitalter, in dem Informationen in 0,5 Sekunden „konsumiert“ werden, muss sich die Typografie denselben Prinzipien anpassen. Hervorhebung! (Kontrast, Geschwindigkeit, Lesbarkeit) nicht nur eine Stilfrage, sondern eine funktionale Notwendigkeit. Meine

Kitle iletişim araçlarının tipografisi, anında etki gereksinimiyle şekillenir (okuma hızı, görsel güç, mekânsal verimlilik). 19. yüzyılda (özellikle 1830'dan sonra) Britanya gazeteleri sanayileşmenin ritmine uyum sağladı: Manşetler büyüdü, sütunlar daraldı, yazı karakterleri daha kompakt hale geldi. Aynı dönemde popüler kültür estetiği gelişti (reklam afişleri, spor dergileri, siyasi bildiriler). Peki, bu tarihsel bağlam günümüz görsel iletişimiyle nasıl örtüşüyor? Dijital çağda, bilgilerin 0,5 saniye içinde “tüketildiği” bir dünyada tipografi de

Bulldog *Underground*
Trafalgar JOHNSON
Tokyo 2013 Rugby
Brexit *NEWCASTLE*
Cockney Piccadilly
1847 *Jimmy* McGillian
Scoreboard *CELTIC*
Al Jazeera Reportage
Wembanyama NBA
WEMBLEY Ideology
Tottenham *Hotspur*
Industrial Revolution
Czechoslovakia 1970

**MANCHESTER UNITED
JUDE BELLINGHAM
STREET CORNER
MAXIMATOR
INTERVIEW
VIETNAM
ORIGINE
MATCH
X-MEN**

50

PHOTOTYPESETTING
MASSACHUSETTS
WESTMINSTER
SHOREDITCH
MATCHDAY
STADIUM
ROYALTY
UNITED
WALES
JOHN

gentrification district
column justification
times new roman
vinicius junior
independent
economist
headline
brixton
etihad

TRAFALGAR SQUARE
DOUBLE DECKER
BUCKINGHAM
CLARENDON
WINDSOR
BELFAST
DERBY
RIOT

RESTAURANT
GUARDIAN
SCANDAL
TIMES
FLAG

FAC
TELV
BBO
SUN
JEN
YEN
KEM

team
yumi
guns
mick
boby
euro
tools

Rajasthan
Foreigner
Translate
Macintosh
Oklahoma

margaret thatcher wing
west ham newcastle
handwritten sign
sensationalism
royal wedding
brushstroke
cityscape
rhetoric
station
news

CONCLUSION

THE JOURNEY CONTINUES



*EsadType promotion 22–24 and 23–25,
septembre 2023*

Newz, an imprint of its time.

A time of fake news and deepfakes, of rampant disinformation and the concentrated grip of the ultra-rich on digital discourse and their unchecked power on media. A time when political scandals blur into entertainment, where outrage is manufactured and commodified. Never before has the unheard had such a stage, never before has that stage been so easily swayed by those who shape the news. This project was forged in that climate, shaped by its contradictions and urgencies. Its name is not just a title; *it is a statement.* A reflection of the present. *The era of NEWZ.*

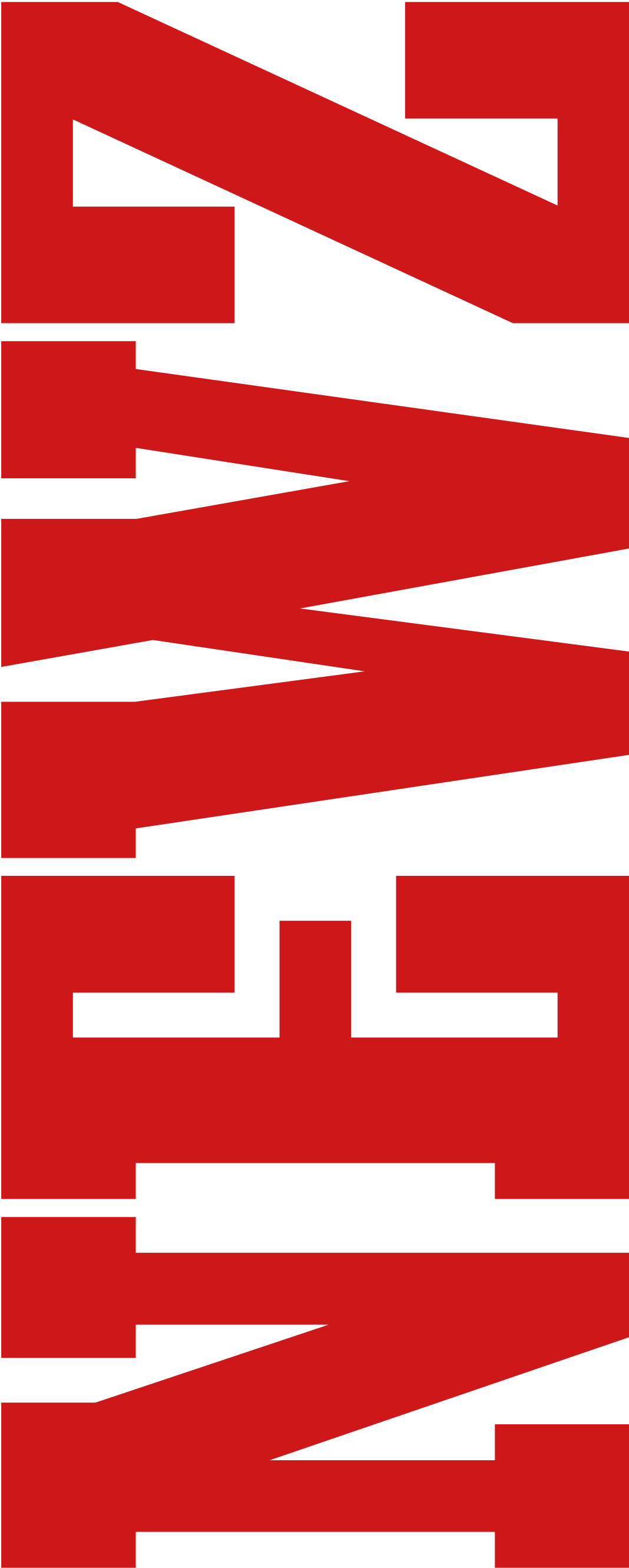
The process has been long, but much remains to be done. Notably, the development of a text-style sans serif for smaller sizes, exploring the different width variants from the text slab version, as well as further technical developments and communication strategies. Despite looking ahead with determination and ambition, it is crucial to take a moment to thank those who have guided me throughout this journey.

I would like to sincerely thank the pedagogical team at EsadType, who continue to share their invaluable advice during these final weeks of completion. Hélène Marian and Hugues Gentile for their technical feedback, Sébastien Morlighem for his guidance, Frederik Berlaen for his insightful advices, and Patrick Doan for his infectious optimism and energy that never wavered throughout the course, instilling in me a true sense of confidence. A special thank you to Frank Griebhammer, who encouraged me to embark on this field research and to travel. A big thank you to my first typography teacher, Alisa Nowak, who saw me through from first year to post-graduate, to the Esad administration who helped me in my various professional experiences and abroad, and to Barbara Dennys who has always had faith in me over the years.

Classmates are like players on the same football team: although each of us plays a different role, we all share the same field, driven by a common goal. Together, we experience moments of stress, joy, and relief. Even though each of us pursues a personal career, the fact of having been part of this team, even for just one or two seasons, will forever connect us.

This project marks the end of seven years of studies at the Ésad Amiens. In a few weeks, at the end of my defense, I will look back with emotion and pride at all I have accomplished. I will remember all my former classmates and the moments shared with them, and once the work is done, I will head to Goodness for a beer.

*Manau Quellec
EsadType 23–25, Ésad Amiens*



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it's a statement –
a reflection of the present.*

The era of *NEWZ*

Manau Quellec
EsadType 23 – 25
Ésad Amiens